

HOYLE'S OSSIAN'S RIDE

RICHARD MATHESON TO SCRIPT

ONE MILLION YEARS B.C.



Review on page four.

Producer Helen Winston has finalized a deal with Columbia Pictures to film famed astronomer Fred Hoyle's suspense-adventure novel Ossian's Ride concerned, as most Hoyle books, with an astro-physicist sleuth set in Ireland. Filming is to be done by producer's own company Helen Winston Productions in England and Ireland beginning sometime this summer. Dan Petrie, director of art-attraction The Idol, will direct from a screenplay by fantasy author Richard Matheson, who has previously proven his scripting ability in the Hugo Award winners The Incredible Shrinking Man and television's "Twilight Zone". Miss Winston's interest in the works of Fred Hoyle encompasses a continuing arrangement with Hoyle for the purchase of other of his books, including The Fifth Planet, for filming depending upon the success of Ossian's Ride.

KONG UNCENSORED

New York based independent distributor, Janus Films has acquired theatrical release rights to a number of pre-1950 RKO Productions including Citizen Kane and King Kong, which will be booked into theatres around the country which specialize in older films. Releaser feels that the ever increasing numbers of so-called "film buffs" who patronize such theatres will make the effort profitable, and as an extra added benefit, according to a Janus press release, "...when King Kong is next released, it will include three short scenes, adding up to about six minutes of running time, never used in earlier showings...one...(reveals)...more of Fay Wray than the censors previously thought decent, and an

(continued on page 3, col 1)



Our first issue late,
but well worth the wait!

Most of you noting the glaring discrepancy between the issue's date and its time of arrival probably thought the tardiness worse than it really was. The date on our title logo is the time of publication, which is to be every other Sunday, and being well acquainted with the lethargy of the US Postal Service, it will be predictably far removed from the date of arrival. Actually #1 was only a littlt over 24 hours behind schedule, and this number although dated April 30, won't reach you until May 5. You can depend on receiving us every other Friday, providing you've given us your vote of confidence, i.e. moolah - 3/25¢, and please keep in mind that it is much safer and convenient to mail dollar bills than those heavy bulkish quarters.

Last issue when Vern promised you photo offset pages, he wasn't just making idle promises with my money, he meant it! And so I don't think you'll want to miss our next issue with photos from the best science fiction film in 15 years, Fahrenheit 451! Don't expect offset every issue, but when the stills are available and the film warrants the coverage, we'll use them.

Beginning with this number Dave Ludwig will produce a cover illustration for each issue. He told me how he dislikes disappointing all you devotees of macabre art, but he declines to draw anything but desirable women (who disappointed?). Next issue he renders Julie Christie to accompany our critique of Fahrenheit 451.

CINEFANTASTIQUE #2, April 30, 1967. A newsletter of film news and reviews published bi-weekly at 7470 Diversey, Elmwood Park, Illinois/60635. Copyright c 1967 by Fred Clarke. Available at 3/25¢.

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Kay Anderson will be beginning a column of "Star Trek" reviews next issue in which she will review the episodes for the two weeks following the arrival of the issue. This means you can read the reviews and pick and choose your "Star Trek" viewing in advance!

Ned Brooks has written in mentioning British animation of Tolkien's The Hobbit which was featured with sketches in a special Tolkien issue of DIPLOMAT. This is news to me, so it must be news to you, if not, were listening. Which brings to mind a littlt tidbit about the television production of Dr. Jekyll and Mr. Hyde we reported about last issue. It seems that while filming in England star Jason Robards Jr. had it out with scripter Rod Serling over the interpretation of Stevenson's classic, and as a result Serling has threatened to remove his name from the credits!

ACADEMY AWARDS

On April 17 the Academy of Motion Picture Arts and Sciences again proved the axiom that Oscars follow the well-worn paths trodden by money and publicity. Fantastic Voyage, the most pretentious and perhaps the most intellectually anemic science fiction film ever made, received three nominations preceded by an equally pretentious and costly ad campaign, and England's documentary The War Game scored on its single nomination prompted by the notoriety of its controversial excellence.

The awards given to both productions were well deserved, and heaven knows its time that the stfantasy field field be
(continued on page 20)

\$1 MILLION SET IN BOND PIX

YOU ONLY LIVE TWICE - JULY RELEASE

VADIM, WELLES DIRECT POE FILM

Roger Vadim, director of the controversial Blood and Roses, a film version of Sheridan Le Fanu's "Carmilla", will direct one of three Edgar Allen Poe stories for a film entitled Histoires Fantastiques, starring his wife Jane Fonda and Horst Bucholz. The French film produced by Edmund Tenoudji and Raymond Egar has Orson Welles and Louis Malle directing the remaining two Poe stories, for a trilogy similar to AIP's Tales of Terror.

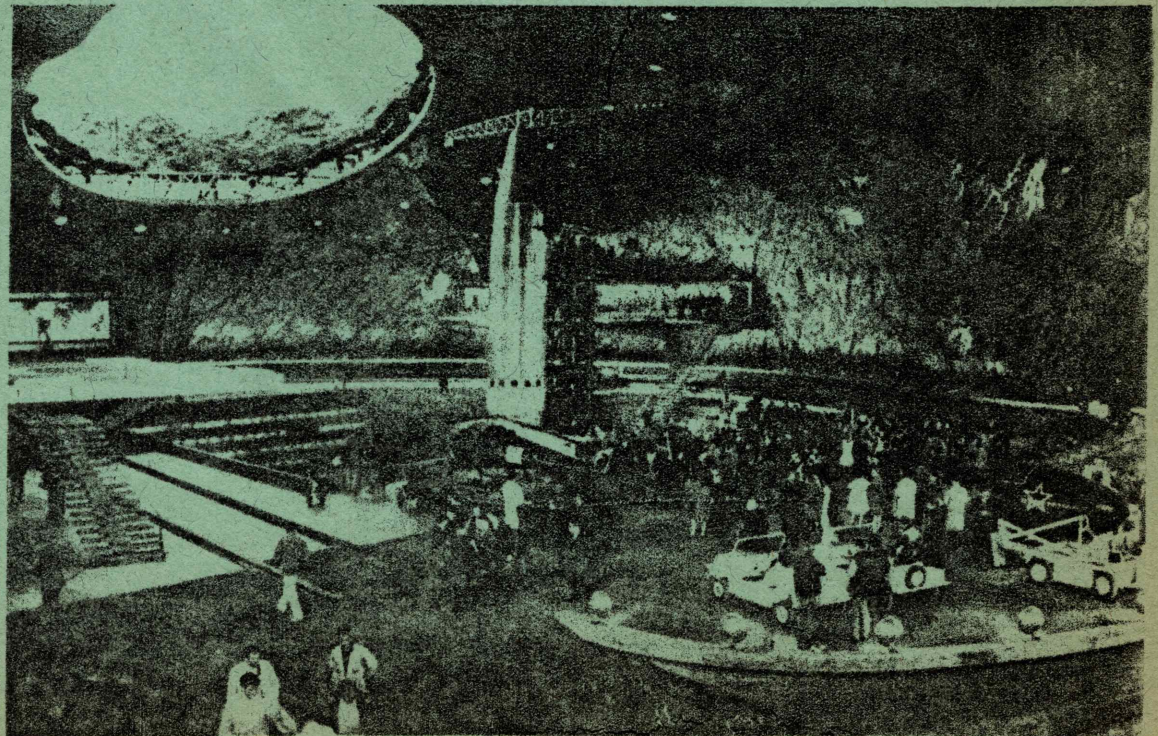
KONG UNCENSORED

(continued from page 1, col 1)
other is a scene in which the giant ape, King Kong, expresses an unmistakable affection for the leading lady." What is the third scene? The release gave no information, however it may be possible that it is the famous "spider pit scene" or perhaps an hitherto unknown sequence.

The largest motion picture set ever constructed has been built over two sound stages at England's Pinewood Studios for You Only Live Twice, the fifth film in the James Bond series. Built at over a cost of \$1 million, the set is the interior of a huge volcano towering over 120 feet high, which is the Japanese headquarters for SPECTRE, the international crime syndicate introduced in Dr. No. The volcano set, designed to match with exterior sequences shot at Mount Shinmoe in Japan, is large enough to permit a helicopter to fly around freely inside, and when a sliding roof is rolled back it reveals a 66 foot rocket mounted on its gantry, a movable helicopter platform, a monorail, and control rooms, apartments, and an intricate maze of tunnels!

The picture's director, Lewis Gilbert has described it as, "...the most fantastic, most expensive and most ingenious toy Bond has ever been given to play with. No film of my knowledge has ever had a set this large, with so many
(continued on page 16, column 1)

Pinewood Studios' \$1,000,000 set for the latest James Bond epic, "You Only Live Twice," to be released by United Artists. Representing the interior of a giant volcano (126 feet high) it is used by Bond's arch foe Spectre as headquarters and launching site.



ONE MILLION YEARS B.C. 20th Century Fox. 12/66. 91 minutes. A Hammer Film Production. Produced by Michael Carreras. Directed by Donald Chaffey. Based on an original screenplay by Mickell Novak. George Baker, and Joseph Frickert. Screenplay by Michael Carreras. Music and special musical effects by Mario Nascimbene. Edited by Tom Simpson. Special effects by Ray Harryhausen. Photographed by Wilkie Cooper.

Loana.....Raquel Welch
Tumak.....John Richardson
Nupondi.....Martine Beswick
Akhoba.....Robert Brown
Ullah.....Yvonne Horner
Sura.....Lisa Thomas
Sakana.....Percy Herbert
Tohana.....Malya Nappi
Payto.....William Lyon Brown
Ahot.....Jean Waldon

One Million Years B.C. is Hammer Films' one hundredth production and is accordingly as big and elaborate a spectacle as one might expect. It is of course, like many of Hammer Film's most successful films a remake of an earlier American film of the same title. In the original version, made in 1940, there were to be found Lon Chaney and Victor Mature as the chief protagonists and the new film has John Richardson (earlier seen as Leo Vincey in Hammer's remake of H. Rider Haggard's She) and Robert Brown. But in addition the new film has several welcome attraction not the least being some splendid color photography in the volcanic parts of the Canary Islands off the African coast and the delicately uncovered shape of Raquel Welch dressed in a tiny doeskin bikini, though from somewhere in these stone age days she appears to have discovered mascara.

The Rock People are a tribe of immense strength living in prehistoric times in an area of dangerous and rugged cliff faces and their leader Akhoba is a brutal and ruthless fighter of great size. His two sons Sakana and Tumak are rivals and when the latter fights Sakana

**SAVAGE BEASTS ROAM THE EARTH UNTAMED.
THEIR PREY - MAN, WOMAN...AND EACH OTHER**



THIS
IS
THE
WAY
IT
WAS.....

SEE:

THE WINGED
PTERADACTYL...
THE FLESH-EATING
ALLOSARUS...
THE MAMMOTH
BRONTOSAURUS...
THE SAVAGE
TRICERATOPS!

he is banished from the tribe by his father. He wanders far and wide over the rocks of this desolate land escaping only narrowly attacks by giant lizards and a bronotsaurus. He reaches the sea, starving and exhausted and is attacked there by a giant sea turtle which is defeated by a nearby tribe of fair haired people called the Shell People. Amongst these is Loana, a blonde who is intrigued by this rough and strange intruder. Fighting a maurading Allosaurus, Tumak wins the respect of the tribe but after a fight with their leader Ahot he is again banished and Loana decides to travel with him to the caves where he once came from.

En route both witness a primeval ba-
(continued on next page)

CINEFANTASIQUE

title between two giant prehistoric creatures, a Triceratops and a Ceratosaurus and after defeating Sakana, Tumak takes leadership of the tribe. While bathing Loana is seized by a Pterodactyle which drops her into the sea after a fight with another of its own kind and Loana makes her way back to her own people several of whom help her find her way back to the Rock People. A volcano erupts and a fight breaks out in which Tumak kills Sakana and when the volcano subsides, Tumak, Loana and the survivors set off to start again their battle for survival in this prehistoric land.

Special Effects one will note are in the hands of one of the few Western animators capable of creating effects of this nature and size, Ray Harryhausen. Away from the cheaper and more laughable effort of producer Charles H. Schneer, Harryhausen has been able to produce some very good models of prehistoric creatures, unfortunately not for one minute will any but the simplest minded be convinced they are in fact anything but models, moved one frame at a time and photographed like a cartoon so that when the film is run through it appears they are moving and living, whilst being photographed against an already moving background film of the rest of the cast.

To look at the prehistoric creatures are as one would see them in books and photographs, but when they move they do not convince anyone they are more than miniatures cleverly animated and photographed. Cardboard rocks and painted backclothes are all too evident as they were in She and certain camera angles tend to emphasize to the viewer that the work is being done in a studio and not on location as the other parts of the film were.

The opening sequences with swirling mists and mysterious lights to suggest the creation of the earth are considerably more effective than those in the much more expensive production of The Bible in which one stood looking at a blank screen and whirling shadows for all of half an hour before anything happened, and then we are in the world of the primitive Rock People. There is no dialogue in the film at all save for unintelligible grunts and sounds and rudimentary expressions. Certain sequences are somewhat ridiculous on contemplation. A group of blonde actresses bathing in animal skin bikinis in a mountain pool seems somewhat unlikely and one is doubtful that even the presence of Ra-

quel Welch can have the civilizing effect on the Rock People that the story seems to suggest she and her people may have. The Rock People are just too primitive.

The earth splitting volcano explosion at the climax of the film is one highlight that is well done; hordes of molton lava hurtling down the hillsides, great chasms opening to engulf the fleeing tribes. The prehistoric creatures though, despite advanced techniques and apparatus available to Ray Harryhausen, are nowhere near as convincing as those of the late, great Willis O'Brien whose monsters lived, breathed, fought and died so realistically that when they came to their violent end, one, in his heart of hearts, really felt sorry for them. They seemed so real. Ray Harryhausen has color, and new travelling matte screens and new cameras - but Willis O'Brien gave his creatures a heart.

One Million Years B.C., it should be pointed out has already broken records at virtually every cinema it has been shown at in most of the European countries, it seems destined to be one of the great money making spectacles of the year in this field, so much so that One Million B.T. (Before Taxes) should become only part of its ultimate history.

-Alan Dodd-

EDITOR'S NOTE - I saw One Million Years B.C. last week and it was a crushing disappointment after reading Russ Jones' review of the film in Monster Mania #2. As many of you know, Jones wrote the review after seeing 20 minutes of rushes at the Hammer studios, and the disappointment is that many of the scenes he raved about are not even included in the finished print! Most disappointing is that the spectacular prologue and opening credits sequences which he describes are gone almost completely, and what is presented is very conventional and unimaginative. It is also obvious from the Harryhausen pre-production sketches presented with the article that many of Harryhausen's ideas weren't incorporated in the final product. Perhaps worst of all is that live lizards were actually used in two scenes in the film. In view of that I sincerely doubt Hammer's claim that Harryhausen was given all the time he wanted. The film still remains one not to miss however, primarily for Mario Nascimbene's musical score and effects.

-Fred Clarke-

(continued page 6, col 2)

\$ MILLION BOND SET

(continued from page 3, col 2)
mechanical devices, with so much to film in one place. Every time I look at the set, I'm left with a feeling of determination not to waste one inch of all that space."

Production designer Ken Adams completed the plans for the set over a year ago in April, and since then work has progressed constantly, over 376 drawings were completed by a team of six draftsmen from which three scale models were built weighing over 120 lbs. To complete the actual construction of the set it took an army of 250 plasterers, riggers, painters, and carpenters working seven days a week, 12 hours a day. Materials for the set included 200 miles of tubular steel and 700 tons of structural steel, 200 tons of plastering, $\frac{1}{2}$ million tubular couplings, 8,000 railway ties for the set's working platform, and more than 250,000 square yards of canvas, enough to cover Yankee stadium three times.

The set's designer, who calls it both a dream and a nightmare says, "The you have designed something that has never been done before in films and that is bigger than any set ever used before. You can surround yourself with the best possible construction engineers but they can't help for we have built a structure for which there are no previous terms of reference and with which no one has had any experience. But it is also a designer's dream. To be given the freedom to plan such a complicated structure is a challenge no artist could resist."

You Only Live Twice, again produced by Albert R. Broccoli and Harry Saltzman starring Sean Connery, has been shot from a screenplay by noted fantasy author Roald Dahl, and will be released in July by United Artists.

(continued from right hand column)
groaner isn't as effective with its trick photography, even with color added. And the volcanic climax certainly doesn't brush the previous blow-up."
-Howard Thompson- (New York Times)

"...the only criticism that can seriously be made against the pic is that it is a pity that a full feature film has been made in which the cast...should have a minimal opportunity of doing some solid acting."
(Variety)



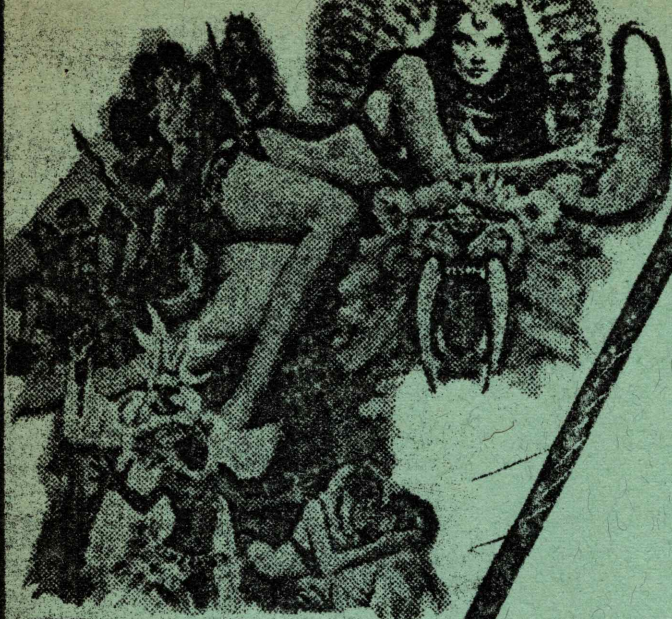
"'One Million Years B.C.' is one million, 1966 years and 53 days too late. Production is as primitive as the quarrelsome primitives who speak unintelligible language...Miss Welch sheds her uniform, the bikini, for fancy scanties, a low-cut bustenhalter and cute booties, a costume that still can't make an actress of a sex-pot."
-Wanda Hale-
(New York News)

One Million Years B.C. "...fancies itself making worthwhile comments on man's nature, and often produces unintentional laughs...the script and dialogue might have been written by King Kong. Speech is reduced to grunts and gestures..(and)...With all that exaggerated savagery, hammed by zesty actors in vivid color, at least the film isn't boring. It's merely ridiculous."
-Francis Herridge-
(New York Post)

"This idiot tale...won't even amuse the kiddies. They have seen better puppetry courtesy of Kukla and Ollie than all the jerking around of creatures...can produce. And all a creature yclept Raquel Welch will indicate to them is that prehistoric woman sure had a bust development rarely equaled in modern civilization...John Richardson...is enough to make us revive the major issues of the Scopes Trial."
-Judith Crist-
(New York World Journal Tribune)

"Compared to its 1940 predecessor, 'One Million B.C.', which the other film follows very closely, the new grunt-and-
(continued on bottom left hand column)

Beaten into
submission...
turned into
slaves...



20th Century Fox presents
**PREHISTORIC
WOMEN**

COLOR By
DeLUXE

starring
MARTINE BESWICK
EDINA RONAY
MICHAEL LATIMER
Produced and Directed by
MICHAEL CARRERAS
Screenplay by
HENRY YOUNGER
A SEVEN ARTS-HAMMER
Production
CINEMASCOPE

**PREHISTORIC
WOMEN** 20th
Century Fox.
1/67. 95 min-
utes. A Hammer
Films-Seven Arts
Production. Pro-
duced and directed
by Michael Carrer-
as. Screenplay by
Henry Younger. Direc-
tor of photography,
Michael Reed. Music by
Carlo Mantelli. Editing
Supervisor, James Needs.

Kari.....Martine Beswick
David.....Michael Latimer
Saria.....Edina Ronay
also featuring Stephanie Randell and
Sally Calclough.

PREHISTORIC WOMEN is an obvious pro-
grammer that has unjustly been placed at
the top of a new adventure-horror twin
bill from 20th Century Fox. Weakly
scripted and burdened with a story that
is loaded with improbabilities, this
Hammer production is uncharacteristically
shoddy and leaves the impression that it
was filmed on short notice in order to

make use of some left o-
ver sets and costumes from
One Million Years B.C.

The wildly fantastic
story has youthful Michael
Latimer playing a white hunter
who must chase a wounded leo-
pard into the sacred land of the
white rhinoceros in order to
finish it off. No sooner than he
has accomplished this task, he is
taken prisoner by the local natives
who condemn him to death for violat-
ing their sacred territory. He's taken
into a cave and placed before a statue
of the white rhino god in order to a-
wait execution, but before the sentence
can be carried out, he grabs the horn of
the rhino and is immediately caught in
some sort of time portal.

To the accompaniment of ominous rum-
blings, the wall of the cave splits and
Latimer finds himself in a mysterious
prehistoric land ruled by tryanical
black-haired Amazonian women led by Mar-
tine Beswick. This brunette tribe has
enslaved the former inhabitants of the
area, a fair-haired people, with the
help of so-called "Black devils". These
black devils are actually members of a
Negro tribe that lives on the periphery
of Beswick's territory. They periodical-
ly demand one of the blond slave women
as a sacrifice in payment for their aid
and protection.

The Queen (Beswick) descides that
she'd like to have Latimer for her very
own hubby, but he falls in love with a
blond girl, Saria (Edina Ronay), and de-
cides to help the slaves overthrow their
tyrannical master. He finally decides
that he can best help the blond folk by
giving in to the Queen's desires and
winning her confidence. But his plot
goes awry when Saria, who can no longer
bear the sight of her lover in the arms
of another, gives away the whole plan.
She is sentenced to be turned over to
the black devils and Latimer is thrown
into prison with the other men.

Predictably, Latimer helps the men
escape and they overthrow the Queen and
drive off the black devils. After saving
Saria in the nick of time, Latimer re-
turns to the twentieth century by once
again grasping the horn of the white
rhinoceros. Quite a weird time machine,
that rhino.

The whole production of the film is
as ridiculous and horny as the plot. The
sets look very phony thanks to poor
(continued on next page)

lighting and the few special effects that are attempted are so poorly done that they're obvious. Near the end, when the queen is impaled by a charging white rhinoceros, it's all too apparent that the beast which is supposed to be alive is just that statue we've been looking at all film long being pushed around by studio extras. Some of the rear projection work, as when we are shown a mountain peak which has the shape of a rhino head, is so obvious that it can easily be spotted even by those unfamiliar with the techniques of movie special effects trickery.

However, some of the "scenery" in this film, such as Martine Beswick and Edina Ronay among others, is particularly pleasant on the eyes. Even though these girls are obviously not of prehistoric origin, their cavortings around in slim outfits make an unbearable film watchable, at least for the males in the audience. Ronay is especially beautiful and it's to be hoped that she gets some decent films to act in before too long.

The British players seem uncertain of the script (and who can blame them?) and unaccustomed to such absurd carryings-ons. Ronay, Beswick and the other girls are not called upon to do any real emoting, so their talent cannot be evaluated. Latimer gives a rather uneven performance, overacting in some spots and underplaying in others. But even a polished actor probably would have been defeated by the invincible barrage of inanities in the script.

From the impression they make, the script and dialogue were probably written by Henry Younger during his lunch hour and he most likely was not enjoying his food at that. This is Younger's first Hammer screenplay assignment and let us hope that it is his last, although I wouldn't be surprised to learn that Younger is just a cover name for a well-known writer who was just too embarrassed to take the blame. Michael Carreras is unable to evoke anything but minimal responses from his players, but he does keep things moving along.

The film has apparently been lengthened with the inclusion of a few supposedly native dance sequences that are neither very convincing or entertaining. Editor James Needs would have been well advised to trim these lacklustre sequences from the released version. Michael Reed's color camera work is routine.

There's a good deal of rather explicit sexual overtones in this movie, some of which are downright unwholesome, and the film is definitely not for the kiddies. In some playoff situations, Fox has gone so far as to scrap the original advertising campaign and bill the film as, "a sensational expose of male slaves!!!" Perhaps they were right in appealing to the prurient interests in the audience since the film's only points of interest are erotic.

Most mysterious of all is the fact that Fox would bill this film on top of The Devil's Own, a fine adventure in the supernatural. Filmgoers would be wise to check the time schedual and avoid this time waster. Obviously made on short notice, the movie might pass as a filler B-feature for predominately male audiences, but it certainly does not deserve promotion as one of Hammer's major efforts. Poor in almost every respect, Prehistoric Women does retain one distinction. It is Hammer's worst film to date.

-Ted Isaacs-
Rating:-----**

CURRENT RELEASE CHART

(continued from page 19)

Jungle Book; Buena Vista. Animated feature of the Rudyard Kipling novel.

Mad Monster Party; Embassy. An animagic feature film featuring appearances by Frankenstein, Dracula, Dr. Jekyll and other such characters. From a screenplay by Harvy Kurtzman with the voices of Boris Karloff and Phyllis Diller. Directed by Jules Bass.

Nightmare Castle; Allied Artists. A Cinematographica Emmeci Production starring Barbara Steele, directed by Allan Gruenwald. Italian horror drama.

The Puppet Masters; AIP. Adventure/horror melodrama in panevision and color. Nothing set.

The Shuttered Room; Seven Arts. Stars Gig Young, directed by David Green, screenplay by Philip Hazelton from an original novel by H. P. Lovecraft.

Torture Garden; Columbia. An Amicus Production, starring Jack Palance and Burgess Meredith. Screenplay by Robert Bloch.

2001: A Space Odyssey; M-G-M. 3/67. Cin-erama. Science fiction spectacle.

The Vampire Killers; M-G-M. A satiric comedy, directed, scripted and starred by Roman Polanski. Completed.

You Only Live Twice; United Artists. See page 3. July release.

CURRENT RELEASE CHART

As a special supplemental feature, we will present the Product Release Chart every two months, unless more frequent presentation is warranted. Each title listed will be reviewed in future issues and those of superior quality are preceeded by asterisks (*).

NOW IN RELEASE:

- *The Bible...in the Beginning; Fox. 9/66. Dimension 150 and color. 175 minutes.
- The Bubble Arch Oboler/Midwestern Magic Vuers. 12/66. 100 min. 3-D sci-fi.
- Casino Royale Columbia. 4/67. Color and Panavision. James Bond.
- Cyborg 2087 Feature Film Corp. 12/66. 90 min. Color. See CF issue # 1.
- Day of the Nightmare Governor. ?/66. 89 minutes. Horror with John Ireland.
- The Deadly Bees Paramount. 5/67. Color. 84 minutes. Horror from Amicus.
- Destination Inner Space Feature Film Corp. 9/66. 93 min. Color. Sci-fi.
- The Devil's Own Fox. 2/67. Color. 90 minutes. Witchcraft.
- Dimension 5 Feature Film Corp. 10/66. Color. See CF issue # 1.
- The Embalmer Europix. 6/66. 83 min. Horror; foreign.
- *Fahrenheit 451 Universal. 1/67. Color. 111 minutes. Science-fiction classic.
- The Fiend With the Electronic Brain Hemisphere. 9/66. 90 min. Sci-fi.
- Frankenstein Created Woman Fox. 3/67. Color. 92 minutes. Hammer horror.
- Frozen Alive Feature Film Corp. 9/66. 80 min. German melodrama.
- The Frozen Dead Seven Arts. 3/67. Color Horror with Dana Andrews.
- In Like Flint Fox. 3/67. Cinemascope & color. 114 min. Secret agent satire.
- Island of Terror Universal. 2/67. Color 90 minutes. Sci-fi Triffid takeoff.
- It Seven Arts. 3/67. Color. Horror with Roddy McDowall.
- *Marat/Sade United Artists. 2/67. Color. 115 minutes. Filmed play.
- Mondo Balordo Crown Int'l. 6/67. Color. Shock documentary narrated by Karloff
- The Mummy's Shroud Fox. 3/67. Color. Hammer second feature.
- The 1,000,000 Eyes of Su-Muru AIP. 5/67. Adventure.
- One Million Years B.C. Fox. 4/67. Color 91 minutes. Hammer spectacle.

- The Monster of London City Producers Releasing Org. 3/67. Horror/mystery.
- The Phantom of Soho Producers Releasing Org. 3/67. Horror/mystery.
- *The Projected Man Universal. 2/67. Color. 77 min. Sci-fi Fly takeoff.
- Psycho-Circus AIP. 5/67. Horror/sci-fi with Christopher Lee.
- Scream Emerson Film Enterprises. 5/66. Color. 74 min. Horror/mystery.
- The She Beast Europix. 6/66. 74 min. Color. Horror with Barbara Steele.
- The Terronauts Embassy. 5/67. 75 min. Science fiction. Color.
- Terror on Blood Island Hemisphere. 10/66 88 minutes. Horror/sci-fi.
- They Came From Beyond Space Embassy. 5/67. 85 min. Color. Sci-fi.
- *13 M-G-M. 2/67. 92 minutes. Color. Supernatural suspense.
- Thunderbirds Are Go United Artists. 6/67. Color. 92 min. Marionette fant.
- The Viking Queen Fox. 5/67. Color. Adventure from Hammer.
- The Vulture Paramount. 5/67. 91 minutes. Horror/science fiction.
- Wild Wild Planet M-G-M. 6/67. 93 minutes. Color. Italian sci-fi.

COMING:

- Battle Beneath the Earth M-G-M. Taut drama of a Chinese plot to invade the U.S. by means of tunnels beneath the main population centers. Starring Kerwin Matthews. Now filming in England.
- Circus of Blood Columbia. Suspense melodrama starring Joan Crawford. Herman Cohen Produces and scripts with Jim O'Connolly directing.
- Doctor Faustus Columbia. Marlow's play is produced, directed and starred in by Richard Burton with his wife Liz Taylor, with screenplay by Wolf Mankowitz.
- House of the Dolls AIP. Horror/sex drama to star Vincent Price in color.
- Island of the Amazons AIP. In Panavision and color. Nothing set.
- Island of the Doomed Allied Artists. British made in technicolor and techniscope starring Cameron Mitchell and directed by Mel Welles.
- Journey that Shook the World AIP. New title for their previously called P.T. Barnum's Rocket to the Moon. Directed by Don Sharp, produced by Harry Alan Towers, with screenplay by Dave Freeman. Now filming in Ireland.

(continued on page 18, col 2)

given recognition (but we can do without vehicles like Fantastic Voyage), but it's a pity that to be recognized by the academy a film must have big budget, staggering stars, and plenty publicity. We're fortunate to have several bright chances for next years awards in films like Fahrenheit 451, 2001: A Space Odyssey, and One Million Years B.C., but what about past films like The Day the Earth Stood Still, Village and Children of the Damned, These Are The Damned and many others that have been undeservedly passed over. The situation seems to be changing. Bob Hope used to quip how a comedy never had a chance for an Oscar until My Fair Lady walked off with all the awards one year. Perhaps it's time for the sf film to come into its own.

HORROR FILM FESTIVAL

The Clark theatre here in Chicago held its first retrospective horror film festival from April 16 through the 30th which it called "Horror D'Oeuvres". The program began with the classics Frankenstein and Dracula, followed by The Walking Dead 1936, The Beast With Five Fingers 1946, The Man Who Could Cheat Death 1959, The Fly 1958, Blood and Roses 1961, The Curse of Frankenstein 1957, Horror of Dracula 1958, Kwaidan 1965, Psycho 1960, The Cat People 1942, Isle of the Dead 1945, and ending with Diabolique 1955 and Repulsion 1965. Both Frankenstein and Dracula, despite their age, played to packed houses, although they suffer much more on the large movie screen than they do on television. Both films are hopelessly out-of-date, whereas Warner's The Walking Dead only five years older is not nearly so, and the same company's Beast With Five Fingers 1946 even holds up favorably in comparison with some of the newer efforts. This latter film, directed by Robert Florey (the man who was to originally direct Universal's Frankenstein) is perhaps the best fantasy film ever made, sparkled by one of Peter Lorre's finest performances and a truly inspired musical score by Max Steiner. The quality of this film certainly adds weight to the contentions of many that Florey (also director of Universal's Murders in the Rue Morgue) would have done better with the Frankenstein property than Whale. The most pleasant surprise of the festival was seeing Roger Vadim's tale of vampirism Blood and Roses, which is certainly the best horror film since Hammer's Hor-

ror of Dracula. This film for one destroys any credence to the theory that horror films are better made in black and white, for Vadim has captured in his subdued color photography the very essence of mystery and horror. The scene of the wedding engagement costume ball celebration with the fireworks display and the frenzied merry-making captures perfectly that particularly Bradburian air of carnival mystique seen also in Marcel Camus' Black Orpheus. The haunting orchestral effects of the score of Jean Prodromides, and the softly sensual narration of Annette Vadim as Carmilla add to the chilling mood of the supernatural, which heightens the surrealist effect of the screenplay and photography. For sheer horror however, Alfred Hitchcock's Psycho could not be beaten. Even seeing it, as I was, for the third time, it sent shivers, actual shivers, down my spine. For shock and suspense value there is nothing that can match the Hitchcock direction of the shower sequence accompanied as it is by Bernard Hermann's screaming musical effects. Best of all though, I appreciated the serious and respectable manner in which the festival was presented by the management of the Clark theatre. In the first paragraph of their program notes they state "Horror films have been a staple of the screen as long as mysteries, and romances, comedies and westerns. Whether focusing on the grotesque or the supernatural, they have had wide appeal among all classes and age groups through one common denominator: more than any other kind of movie, they capture and exercise the imagination." I couldn't agree more. -Fred Clarke-

MISCELLANEOUS NEWS

Barbarella, the riotously funny European science fiction comic strip went into production April 15 in Rome, starring Jane Fonda, and directed by Roger Vadim for Dino De Laurentis and Paramount release.

John Carradine has found work in the Masterpiece Production of They Ran For Their Lives, also starring John Payne.

Producers Releasing Corporation has a horror double bill in production, The Phantom of Soho starring Barbara Rutting and The Monster of London City starring Marianne Koch, both Walter Lanley Enterprises presentations for exploitation show.